



HANDEL & HAYDN SOCIETY

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1995 - 96 SEASON

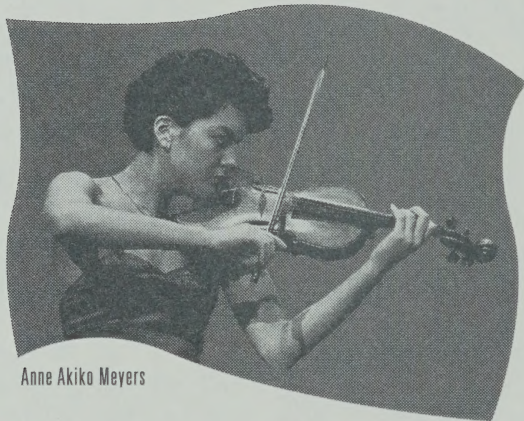
CHRISTOPHER HOGWOOD • ARTISTIC DIRECTOR

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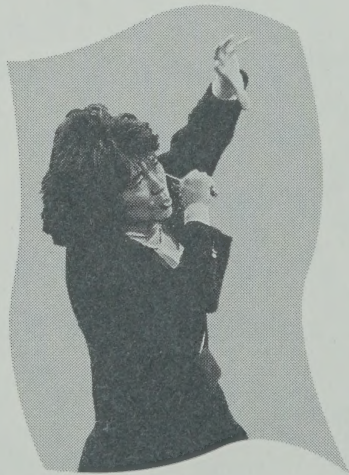
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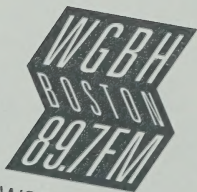
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Handel & Haydn Society  
Christopher Hogwood, Artistic Director

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*The Handel & Haydn Society is supported in part by generous grants from the Massachusetts Cultural Council, a state agency, and the National Endowment for the Arts. This support enables H&H to present not only several concert series, but also an educational outreach program in over forty public schools throughout Massachusetts, and free public concerts that bring H&H's music to wider audiences.*





Handel & Haydn Society  
Christopher Hogwood, Artistic Director  
1995-1996 Season

Sunday, June 2, 1996 at 3:00 p.m., Sanders Theatre at Harvard University, Cambridge  
Friday, June 7 at 8:00 p.m., Jordan Hall at New England Conservatory, Boston

**John Finney, Conductor**

JOHANN SEBASTIAN BACH  
(1685-1750)

Komm, Jesu, komm!, BWV 229

Cantata No. 84, Ich bin vergnügt mit meinem Glücke

*Doralene Davis, soprano*

Fürchte dich nicht, BWV 228

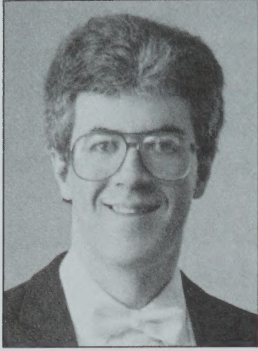
—INTERMISSION—

Jauchzet dem Herrn, alle Welt, BWV ANH. 160

Der Geist hilft unser Schwachheit auf, BWV 226

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## JOHN FINNEY, CONDUCTOR



John Finney is widely praised for his organ and harpsichord playing, as well as for his work directing several Boston-area ensembles. He has also performed solo keyboard recitals throughout the United States and in Europe, and has appeared as organist and harpsichordist with H&H, the Boston Symphony Orchestra, the Orchestra of St. Luke's, the Bach Ensemble, Ensemble Abendmusik, and the Smithsonian Chamber Players. John Finney also has an active conducting career; he has been

H&H Chorusmaster since 1990, and was named Associate Conductor in 1992, directing the H&H Chamber Series. He also serves as Director of the University Chorale at Boston College, Director of Music for the Wellesley Hills Congregational Church in Wellesley, and Director of the Heritage Chorale in Framingham. Mr. Finney holds degrees in organ performance from the Oberlin College Conservatory of Music and the Boston Conservatory, and he has studied at the North German Organ Academy with Harold Vogel and at the Academy for Italian Organ Music with Luigi F. Tagliavini. Mr. Finney has recorded for Denon, Decca, and Nonesuch. He is on the faculty of the Boston Conservatory, and also teaches at the Academy for Early Music in Bressanone, Italy.

## DORALENE DAVIS, SOPRANO



Doralene Davis maintains a strong interest in professional choral singing as the current President of Chorus America—a national service organization for choruses—and as a soloist with many of the country's major musical organizations.

In addition to appearing with the Philadelphia Orchestra and the Pittsburgh, Baltimore, and Washington National symphonies, she sings regularly with and was a founding member of the Philadelphia Singers. She is known throughout the United States for

her role in Handel's *Messiah*, performed with such organizations as the Philadelphia Orchestra, the Philadelphia Singers, H&H, and at the Kennedy Center with Margaret Hillis. Under the baton of Eugene Ormandy, Ms. Davis appeared in Haydn's *Creation* in Philadelphia, at Carnegie Hall, and at the Saratoga Performing Arts Center. With Riccardo Muti, she appeared in concert versions of Verdi's *Macbeth* and *Rigoletto*. Additionally, she has appeared in Schubert's *Mass in A flat*, Bach's *B-Minor Mass*, and Mendelssohn's *Elijah*. She may be heard as soloist on recordings with the Roger Wagner Chorale (*Mass in G Minor* by Vaughn Williams), the Robert Shaw Chorale (Mozart's *Solemn Vespers*), and on a recording of the Nunes-Garcia *Requiem* conducted by Paul Freeman.



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## HANDEL & HAYDN SOCIETY

The Handel & Haydn Society is a premier chorus and period orchestra under the artistic direction of renowned conductor Christopher Hogwood. H&H is an American leader in historically-informed performance, performing music on the instruments and with the styles of the period in which it was composed.

Founded in Boston in 1815, H&H is the oldest continuously-performing arts organization in the country, with a long tradition of musical excellence. In the nineteenth century, the Society gave the American premieres of several Baroque and Classical works, including Handel's *Messiah* (1818), which H&H has performed every year since 1854, *Samson* (1845), *Solomon* (1855), and *Israel in Egypt* (1859), and Bach's B-Minor Mass (1887) and *St. Matthew Passion* (1889). In recent years, H&H has achieved widespread acclaim through recordings on the London Records/L'Oiseau-Lyre label, national broadcasts, and

performances across North America. H&H's innovative educational program brings the enjoyment and knowledge of classical music to over 5,000 students in 45 schools throughout Massachusetts. The 1995-96 season recently featured a collaboration with choreographer Mark Morris and the Mark Morris Dance Group on a new, fully-staged production of Gluck's opera *Orfeo ed Euridice*.

H&H's critically acclaimed Chamber Series, under the direction of John Finney, offers concerts at both Jordan Hall at New England Conservatory and Sanders Theatre in Cambridge. The Chamber Series was formed in 1988 to showcase the talents of H&H singers and instrumentalists in small ensembles and intimate performance spaces. The series is also characterized by its wide-ranging repertoire that spans several centuries and countries.

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Jane Starkman  
Clayton Hoener

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Kinloch Earle\*  
Judith Eissenberg

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David Miller\*  
Laura Jeppesen

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Myron Lutzke

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#### OBOE

Marc Schachman\*  
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#### BASSOON

Michael McCraw

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*\*principal*

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Pamela Murray

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Murray Kidd  
Arthur Rishi  
Noel Vazquez

#### BASS

Jonathan Barnhart  
Peter Gibson  
Bruce Lancaster  
Mark McSweeney



# BACH MOTETS: GENIUS AND EXPRESSION

Robert Mealy

Out of all of Johann Sebastian Bach's music, oddly enough only a handful of his surviving motets have been consistently performed since his lifetime. This is largely thanks to the great eighteenth-century tradition of *Singakademien* and choral societies, a tradition which thrived through the next century (and produced, among others, the Handel & Haydn Society). It is interesting that these works translate so well to the concert hall because even by Bach's day the genre of the motet was a relatively conservative and old-fashioned one, looking back to the great German motet style of the previous century. The seventeenth-century motet combined skillful counterpoint with a highly developed language of word-painting (where the text is vividly translated into musical gestures); Bach added to this art his own genius at complex fugal writing to make this expressive genre into something quite remarkable.

Bach's motets were all special commissions to be sung at the memorial services of prominent Leipzig citizens whom he would have known well. We may be surprised to think of these radiantly graceful works as funeral music, but that is exactly what they were intended for; it is perhaps worth recalling that for these believers, death was terrible, but also a great release into a longed-for reunion with God. Hence the texts, whether of human entreaty (*Komm, Jesu, komm!*) or divine consolation (*Fürchte dich nicht*), all speak to a deeply intimate relation with the divine.

In listening to these meditations upon sacred texts, it is best simply to closely follow the words and hear how ingeniously Bach weaves their sense into an eight-part web of polyphony. What follows is a brief sketch of their very different structures, to put this close listening into some context. The extended single-movement motet *Fürchte dich nicht*, BWV 228, falls into two large sections. In the first, the opening text is set antiphonally, with the two four-voice choirs calling and answering to each other in a reflection of the Biblical parallelism of the words taken from Isaiah: "Fear not, for I am with you; be not dismayed, for I am your God." The two choirs come together in

four massive statements of God's promise of "I will strengthen you," each one a "stronger," more remote chord. In the splendid antiphonal writing which follows, notice how Bach brings out the sense of being "held up" by God's hand by setting "erhalte" to a long-held note, borne up by the underlying counterpoint.

The second section concerns itself with another verse from Isaiah, dwelling on the wonderful phrase, "I have called you by your name, and you are mine." Exactly midway through the piece, the texture reduces to four parts, with the bottom three elaborating these words in a fugal texture of great ingenuity. Bach associated the strictness of fugues and canons with the expression of divine law, and it is worth noting that Bach repeats this fugue's chromatic theme thirty-three times, the age at which Christ died. Over the Word of God comes the human answer, in the form of two funeral hymn verses by Paul Gerhardt, sung by the sopranos. Here the sense of "du bist mein" (thou art mine) is elaborated in a manner typical of eighteenth-century Lutheran devotion, as the relation between God and human is described in the most intimate terms possible. The motet ends with a final *tutti* reiteration of the central text.

*Komm, Jesu, komm!*, BWV 229, takes its text from a funeral lyric, or "aria," written by the seventeenth-century Leipzig poet Paul Thymich. The first of these verses is set in a style very close to that of Bach's great-uncle, the "great and expressive" Johann Christoph Bach; each phrase is given its own musical setting to best illustrate the text. Hence "der saure Weg," the difficult way, becomes an awkward and chromatic fugue, while the impatient call to "komm, komm" is tossed back and forth among the voices. The piece unfolds itself through these changes of mood and meter to culminate in a lengthy meditation on the declaration that "you are the right way/the truth and the life," set as an extended and deeply satisfying dance in triple-time. The second verse of this hymn, by contrast, is simply set as a four-part chorale.



Bach's own score for *Der Geist hilft unser Schwachheit auf*, BWV 226, notes that it was composed upon the death of his close colleague, J.H. Ernesti, who was the Rector of the Thomasschule, on October 16, 1729. Interestingly, the score specifically calls for doubling the vocal parts by one choir of winds and one of strings, hard evidence for a practice that was doubtless standard at the time (Mozart himself regretted the lack of accompanying instruments when he admired a performance of a Bach motet in 1789). The work opens with a joyous 3/8 movement in eight parts—whose airy figuration paints a vivid depiction of the Holy Spirit at work—and proceeds by way of a “sighing” fugal section (the Spirit interceding for us with “inexpressible sighs”) to a formal four-part fugue where a central tenet of Lutheran devotion is underlined: God knows best what our minds intend, because he knows our hearts. Like *Komm, Jesu, komm!*, the work ends with the communal gesture of a chorale.

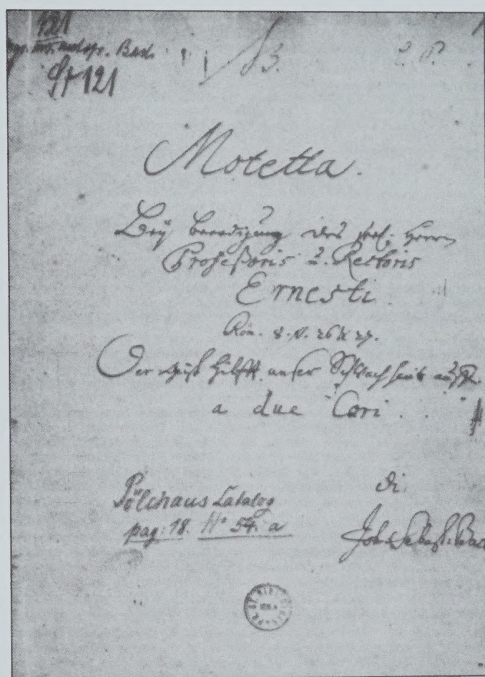
Along with these motets of Bach, our program includes one of the few works which he himself described as a “cantata.” The chamber-size proportions of BWV 84, as well as its modestly domestic sentiments, have suggested to some that this was a gift to Bach's second wife, the tirelessly devoted soprano Anna Magdalena. But *Ich bin vergnügt mit meinem Glücke* was in fact the last in Bach's third cycle of cantatas for the church year, composed for Septuagesima Sunday, February 9, 1727. Its text glosses the lesson of the day, the parable of the vineyards: the workers hired in the morning complain that those hired at the end of the day are receiving the same wages. The cantata makes clear that this story is a way of talking about

death, and about how to live appropriately with the “wages” we are given. Bach makes the point vividly by finding extraordinary richness in the simplest cantata structure (two arias, two recitatives, and a chorale) using only a solo voice and a few instruments. The opening aria is elaborate and very beautiful, celebrating the possibilities of this ensemble, while the joyful dance of oboe and violin embroidering the same simple tune in the second aria vividly conveys the virtue of finding much in little. The work ends, after a heartfelt recitative, in a simple chorale.

The history of *Jauchzet dem Herrn, alle Welt*, BWV Anh. 160 has yet to be completely untangled. Klaus Hofmann, who prepared the first modern edition of the work, points out that a now-lost part book from the Thomasschule described the first movement as, “by Telemann, improved by Bach;” he ingeniously expanded the original

from four to eight parts. Its second movement is *echt* Bach, taken from his Cantata 28 (originally composed in 1728), while the closing movement comes from a 1721 cantata of Telemann. The mixed parentage of this motet, as well as the uncertainty about who actually put all three movements together, has unjustifiably kept it out of circulation. *Pasticcios* of this kind were a matter of course in the eighteenth century, and questions of compositional purity should not keep us from recognizing an undeniably effective and joyful work. ■

—Scholar and performer Robert Mealy has recorded and toured with many period-instrument ensembles, including the King's Noyse, Les Arts Florissants, Boston Camerata, and the Handel & Haydn Society.



Bach's autographed cover for the vocal and instrumental parts for *Der Geist hilft unser Schwachheit auf*.



## VOCAL TEXTS

### Komm, Jesu, komm! (text by Paul Thymich)

Komm, Jesu, komm, mein Leib ist müde,  
die Kraft verschwindt je mehr und mehr,  
ich sehne mich nach deinem Frieden;  
der saure Weg wird mir zu schwer!  
Komm, komm, ich will mich dir ergeben;  
du bist der rechte Weg,  
die Wahrheit und das Leben.

#### Aria

Drum schließ ich mich in deine Hände  
und sage, Welt, zu guter Nacht!  
Eilt gleich mein Lebenslauf zu Ende,  
ist doch der Geist wohl angebracht.  
Er soll bei seinem Schöpfer schweben,  
weil Jesus ist und bleibt  
der wahre Weg zum Leben.

Come, Jesu, come, my flesh is weary,  
my strength is fading fast,  
and I long for thy peace;  
the thorny path is too hard for me!  
Come, come, I will yield myself to thee.  
Thou art the way,  
the truth and the life.

#### Aria

So I give myself into thy hands,  
and bid good-night to you, oh world!  
Though the course of my life hastens to its end,  
the spirit is truly ready.  
Let it dwell with its creator,  
since Jesus is and ever shall be  
the true way to life.

### Cantata No. 84, Ich bin vergnügt mit meinem Glücke

#### Aria

Ich bin vergnügt mit meinem Glücke,  
das mir der liebe Gott beschert.  
Soll ich nicht reiche Fülle haben,  
so dank ich ihm vor kleine Gaben  
und bin auch nicht derselben wert.

#### Recitativo

Gott ist mir ja nichts schuldig,  
und wenn er mir was gibt,  
so zeigt er mir, daß er mich liebt;  
ich kann mir nichts bei ihm verdienen,  
denn was ich tu, ist meine Pflicht.  
Ja! wenn mein Tun gleich noch so gut geschehen,  
so hab ich doch nichts Rechtes ausgerichtet.  
Doch ist der Mensch so ungeduldig,  
daß er sich oft betrübt,  
wenn ihm der liebe Gott nicht überflüssig gibt.

#### Aria

I am content with my lot,  
with the happiness that God has vouchsafed me.  
And if I were not to have such plenty,  
then I would thank Him for smaller gifts  
of which I am still unworthy.

#### Recitativo

For God owes me nothing,  
and when He makes me a gift,  
it is a sign that He loves me;  
I cannot earn credit in His sight,  
for what I do, I do out of duty.  
Indeed, even when my action appear good  
I still have not truly acted aright.  
But Man is so impatient,  
that he often becomes downcast  
if God does not shower gifts on him.



Hat er uns nicht so lange Zeit umsonst ernähret  
und gekleidet und will uns einsten seliglich in  
seine Herrlichkeit erhöh'n?  
Es ist genug vor mich,  
daß ich nicht hungrig darf zu Bette gehn.

#### Aria

Ich esse mit Freuden mein weniges Brot  
und gönne dem Nächsten von Herzen das Seine.  
Ein ruhig Gewissen, ein frölicher Geist,  
ein dankbares Herze, das lobet und preist,  
vermehret den Segen, verzuckert die Not.

#### Recitativo

Im Schweiß meines Angesichts will ich indes  
mein Brot genießen,  
und wenn mein Lebenslauf,  
mein Lebensabend wird beschließen,  
so teilt mir Gott den Groschen aus,  
da steht der Himmel drauf.  
O! wenn ich diese Gabe zu meinem  
Gnadenlohne habe,  
so brauch ich weiter nichts.

#### Choral

Ich leb indes in dir vergnüget  
und sterb ohn alle Kümmer'nis,  
mir gnüget, wie es mein Gott füget,  
ich glaub und bin es ganz gewiß:  
durch deine Gnad und Christi Blut  
machst du's mit meinem Ende gut.

Yet has He not nourished and clothed us  
for long, and without payment? And will He  
not one day bring us into His glory?  
It is enough for me  
that I may go to bed without being hungry.

#### Aria

I eat with joy the frugal meal that is mine  
and leave my neighbor in peace with what is his.  
A quiet conscience, a joyful spirit,  
a thankful heart that sings God's praises,  
increases my blessings and sweetens my need.

#### Recitativo

In the sweat of my brow  
I will enjoy my daily bread,  
And when my life's evening  
draws to a close  
God will give to me the wages that are mine,  
this is Heaven's reward.  
Ah! if I receive this as my lot, my portion of grace,  
  
then I have need of nothing else.

#### Chorale

Meanwhile I live contented in You,  
and die without anguish,  
for what God gives suffices me,  
this I believe, and am certain of it:  
that through Your grace and the blood of Christ  
You will grant me to die in peace.

### Fürchte dich nicht

Fürchte dich nicht, ich bin bei dir;  
weiche nicht, denn ich bin dein Gott.  
Ich stärke dich, ich helfe dir auch,  
ich erhalte dich durch die rechte Hand  
meiner Gerechtigkeit.

Fürchte dich nicht, denn ich habe dich erlöst;  
ich habe dich bei deinem Namen gerufen,  
du bist mein!

Fear not, for I am with thee;  
be not dismayed, for I am thy God.  
I will strengthen thee, yea I will help thee,  
yea I will uphold thee with the right hand  
of my righteousness.

Fear not, for I have redeemed thee;  
I have called thee by thy name,  
thou art mine.

*please turn the page quietly*

### **Choral (Sopranos)**

Herr, mein Hirt, Brunn aller Freuden,  
du bist mein,  
ich bin dein;  
niemand kann uns scheiden.  
Ich bin dein, weil du dein Leben  
und dein Blut  
mir zu gut  
in den Tod gegeben.  
Du bist mein, weil ich dich fasse  
und dich nicht,  
o mein Licht,  
aus dem Herzen lasse!  
Laß mich, laß mich hingelangen,  
wo du mich  
und ich dich  
ewig werd umfängen.

Fürchte dich nicht, du bist mein!

### **Chorale**

Lord my shepherd, source of all joys!  
Thou art mine,  
I am thine;  
none can part us.  
I am thine, because thou gavest thy life  
and thy blood  
for my sake,  
and embraced death.  
Thou art mine, because I hold thee  
and will never let thee,  
oh my light,  
leave my heart.  
Let me, let me reach the place  
where I shall embrace thee  
and thou wilt embrace me  
in all eternity.

Fear not, thou art mine!

## **Jauchzet dem Herrn, alle Welt**

Jauchzet dem Herrn, alle Welt,  
dienet dem Herrn mit Freuden!  
Kommet vor sein Angesicht mit Frohlocken,  
Alleluja!

### **Choral**

Sei Lob und Preis mit Ehren  
Gott Vater, Sohn, und Heil'gem Geist!  
der woll in uns vermehren  
was er uns aus Gnaden verheißt,  
daß wir ihm fest vertrauen  
gänzlich verlass'n auf ihn,  
von Herzen auf ihn bauen,  
daß uns'r Herz, Mut und Sinn  
ihm tröstlich soll'n anhängen,  
drauf singen wir zur Stund:  
Amen, wir werd'ns erlangen,  
glaub'n wir aus Herzensgrund.

Amen.

Lob und Ehre und Weisheit und Dank  
und Preis und Kraft und Stärke  
sei unserm Gott von Ewigkeit zu Ewigkeit.  
Amen.

Make a joyful noise unto the Lord, all ye lands.  
Serve the Lord with gladness!  
Come before his presence with singing.  
Alleluia!

### **Chorale**

Glory, praise and honor  
to God the Father, Son, and Holy Ghost!  
May he increase in us  
all he has promised in his grace,  
that we may steadfastly trust in him,  
look to him in full confidence,  
and with all our heart found our hope on him;  
may our heart, mind, and spirit  
remain always devoted to him.  
Let us now sing:  
Amen; our prayer will be granted,  
this is our heartfelt belief.

Amen.

Blessing and honor and wisdom and thanks,  
and praise and power and strength  
be unto our God forever and ever.  
Amen.



## Der Geist hilft unser Schwachheit auf

Der Geist hilft unser Schwachheit auf,  
denn wir wissen nicht,  
was wir beten sollen, wie sichs gebühret;  
sondern der Geist selbst vertritt uns aufs beste  
mit unaussprechlichem Seufzen.

### *Alla breve*

Der aber die Herzen forschet,  
der weiß, was des Geistes Sinn sei;  
denn er vertritt die Heiligen  
nach dem, das Gott gefällt.

### Choral

Du heilige Brunst, süßer Trost,  
nun hilf uns, fröhlich und getrost  
in deinem Dienst beständig bleiben,  
die Trübsal uns nicht abtreiben.  
O Herr, durch dein Kraft uns bereit  
und stärk des Fleisches Blödigkeit,  
daß wir hie ritterlich ringen,  
durch Tod und Leben zu dir dringen.  
Hallelujah.

The Spirit also helpeth our infirmities,  
for we know not  
what we should pray for as we ought;  
But the Spirit itself maketh intercessions for us  
with sighs that cannot be uttered.

### *Alla breve*

And he that searcheth the hearts  
knoweth what is the mind of the Spirit;  
because he maketh intercession for the saints  
according to the will of God.

### Chorale

Heavenly fire, sweet consolation,  
help us now, so that joyfully and confidently  
we may faithfully serve thee  
and not be deflected by sadness.  
Oh Lord, prepare us through thy power  
and strengthen the reluctant flesh,  
so that we shall fight valiantly  
and pass through death and life to thee.  
Hallelujah.

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H&H is the proud host of the 19th Annual Chorus  
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THANK YOU!



## THE HISTORY OF JORDAN HALL

Many local concertgoers have heard a performance in Jordan Hall at New England Conservatory at one time or another, and know that the hall is an acoustic marvel. But probably few are familiar with the hall's history, or know why it inspires such devotion among musical cognoscenti that Yo-Yo Ma has said "I love Jordan Hall so much...for the unbelievable acoustics. And for its warmth and intimacy. But most of all for the sense of *event* when you go there." It is perhaps exactly this blend of the small and the grand scale that makes Jordan Hall at NEC so unique, and gives it both a local following and an international reputation.

Opened in 1903, Jordan Hall was the gift of New England Conservatory trustee Eben D. Jordan the 2nd, a member of the family that founded the Jordan Marsh retail stores and himself an amateur musician. In 1901, Jordan donated land for NEC's Main Building, while also offering to fund a concert hall with a gift of \$120,000.

Although Jordan Hall was built just three years after and one block away from Symphony Hall, the two halls have very different designs. While the new Symphony Hall was already held up as an acoustical model with its long, rectangular shape, the Conservatory's land was square. An innovative solution was found by the architect chosen to design the new hall, Edmund Wheelwright of the Boston firm Wheelwright & Haven (who later went on to design Horticultural Hall, the present home of the H&H administrative offices). Working with the square plot of land, Wheelwright modeled the building after the palaces of the Italian Renaissance, in which courtyards often served as performance spaces.

Wheelwright's design is what gives Jordan Hall its unique horseshoe shape, in which 1,019 seats are arranged to have clear sightlines to the stage. The floor is steeply graduated for maximum view, and the balcony has no obstructing supports.

The shape and the arrangement of seats give the hall its fine acoustical properties. Other distinctive features include the golden oak-colored finish of the interior and the great organ, also in oak with a gilt finish, and modeled on another Renaissance design: that of the organ in the Santa Maria Della Scala in Siena.

The dedication concert of Jordan Hall, performed by the Boston Symphony Orchestra, took place on October 20, 1903, and created quite a stir. Effusive newspaper accounts deemed the hall "unequaled the world over," and the Boston Globe reported that it was "a place of entertainment that European musicians who were

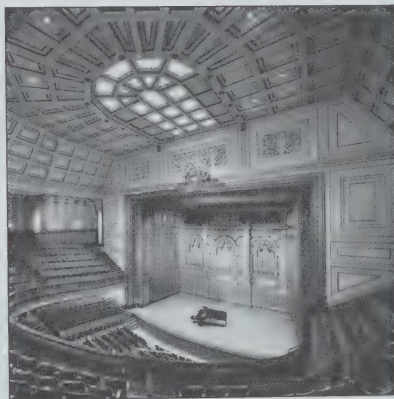
present that evening say excels in beauty anything of the kind they ever saw." Since then, Jordan Hall has been host to countless world-class performances and performers, including soloists such as Pablo Casals, Nadia Boulanger, Marian Anderson, Martha Graham, Rudolf Serkin, and Isaac Stern; conductors Arthur Fiedler and Kurt Masur; composers Aaron Copland and

Bela Bartok; jazz legends Benny Goodman and Stan Getz; and the Budapest, Juilliard, and Tokyo string quartets.

Jordan Hall at NEC has been designated a National Historic Landmark, and recently underwent an \$8.2 million restoration. The project has made Jordan Hall more functional, with improved handicapped access and climate control, and encompassed both interior restoration and mechanical systems while retaining the hall's acclaimed acoustics and beauty.

Nearly a century after it was built, Jordan Hall at New England Conservatory continues to be a cherished performance venue for Boston's music community, and H&H looks forward to continuing its own performance history there into the coming century. ■

—Information courtesy of New England Conservatory



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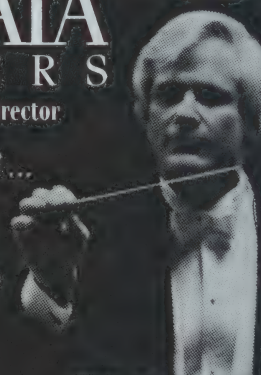
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Poulenc, *Four Lenten Motets*  
Kim, *The Twenty-sixth Dream*  
(World Premiere)

Dallapiccola, *Canti di Prigionia*

**MAR 15 & 17**

Stravinsky, *Symphony of Psalms*  
Stravinsky, *Oedipus rex*

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## JOIN H&H FOR THE 1996-97 CELEBRATION SEASON!

### *The Symphony Series at Symphony Hall*

#### A ROYAL CELEBRATION

Friday, October 18, 1996 at 8 p.m. and  
Sunday, October 20 at 3 p.m.  
Christopher Hogwood, conductor  
Haydn: Symphony No. 85, "La reine"  
Mozart: Mass in C Major, K. 317, "Coronation"

#### HANDEL: MESSIAH

December 6, 7, and 8  
Jane Glover, conductor  
H&H's 143rd annual production, in the  
1751 version.

#### MUSIC FROM THE COURT OF FREDERICK THE GREAT

Friday, January 17, 1997 at 8 p.m. and  
Sunday, January 19 at 3 p.m.  
Christopher Krueger, director and flute soloist  
J.S. Bach: Brandenburg Concerto No. 1  
C.P.E. Bach: Concerto in G for Flute and Strings

#### CLASSICAL VALENTINE

Friday, February 14 at 8 p.m. and  
Sunday, February 16 at 3 p.m.  
Andrew Parrott, conductor  
Mozart: Violin Concerto in G Major, K. 216  
Overture to *The Marriage of Figaro*, K. 492  
Beethoven: Symphony No. 2

#### BACH: EASTER ORATORIO

Friday, March 21 at 8 p.m. and  
Sunday, March 23 at 3 p.m.  
Christopher Hogwood, conductor  
Sanford Sylvan, baritone  
*Kommt, eilet und laufet*, "Easter Oratorio," BWV 249  
Cantata No. 56, *Ich will den Kreuzstab gerne tragen*

#### SCHUBERT/BRAHMS ANNIVERSARY

Friday, May 2 at 8 p.m. and  
Sunday, May 4 at 3 p.m.  
Christopher Hogwood, conductor  
Schubert: Symphony No. 5 in B flat, D485  
Brahms: Serenade No. 1 in D Major, op. 11

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### *The Ensemble Series at Jordan Hall at New England Conservatory* *John Finney, director*

#### BACH: CHRISTMAS ORATORIO

An innovative two-part performance of  
J.S. Bach's festive cantatas.  
Sunday, December 22 at 3 p.m.  
*Jauchzet, frohlocket*  
*Und es waren Hirten*  
*Herrscher des Himmels*  
Sunday, December 22 at 7 p.m.  
*Fallt mit Danken*  
*Ehre sei dir, Gott*  
*Herr, wenn die stolzen Feinde schnauben*

#### MOZART: SPARROW-MASS

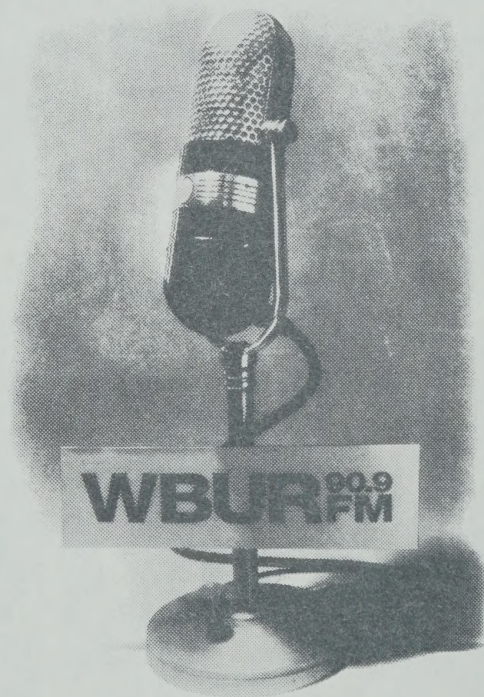
Friday, January 31 at 8 p.m.  
Quartet in G Minor for Violin, Viola, Cello,  
and Fortepiano, K. 478  
*Missa Brevis* in C, K. 220, "Sparrow-Mass"

#### SCHUBERT/BRAHMS VOCAL ENSEMBLE

Friday, April 11 at 8 p.m.  
Schubert: "Mirjams Siegesgesang," D. 942  
("Miriam's Song of Triumph")  
Brahms: *Liebeslieder*



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